

# The Musical World.

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VOL. 35.—No. 45.

SATURDAY, NOVEMBER 7, 1857.

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## HER MAJESTY'S THEATRE.

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## CRYSTAL PALACE.—SATURDAY CONCERTS.—

The Public are respectfully informed that these Concerts will be resumed during the coming Winter Season, commencing this day the 7th of November. They will take place, as before, in the Music Room adjoining the Centre Transcept, which has been improved and decorated. The Concerts will consist of vocal and instrumental music, of a classical character, and solo artistes of the first class will appear at each Concert. It is intended during this series to produce several compositions which have rarely or never been performed in this country. The band of the Company continues under the direction of Mr. Manns. The price of admission to the Palace on Saturdays, until further notice, will be half-a-crown; children under twelve, 1s. Doors open at Twelve. Music to commence at Half-past Two.

N.B. The season tickets now on issue at half-a guinea each will be available for these Concerts, and whenever the Palace is open until the 30th April next.

By order, GEO. GROVE, Secretary  
Crystal Palace, November 7th, 1857.

**"THE ROSE OF CASTILLE,"** Balfe's New and Successful Opera. The favourite ballads and romances are, "The Convent Cell" and "A simple peasant girl," sung by Miss Fyne; "I am a mulcteer," "Keep thy heart for me," and "Twas rank and fame that tempted thee," sung by Mr. Harrison; "Though fortune darkly o'er me frowns," sung by Mr. Weiss. Also the brilliant duet, "Pardon, Seniors," sung by the Misses Fyne. Cramer, Beale, and Co., 201, Regent-street.

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(By order of the Board.)

GEORGE LESLIE, Secretary.

**NEW SONGS,** by J. DURRNER.—Just published, "Land and Sea," and "The Kelpie's Bride." Also, recently published by the same composer, "Rosebuds on thy grave are drooping." London: R. Mills and Son, 140, New Bond-street.

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## MUSIC AT NOTTINGHAM.

To the Editor of the Musical World.

SIR,—Will you allow me space in your widely read journal to refute the statements made in the report of the recent performance of the Nottingham Sacred Harmonic Society, which appeared in your number of last week.

I would say that it is altogether a prejudiced and therefore untrue account, and evidently (from the striking similarity) written by the reporter of a Nottingham penny paper, in consequence of a refusal on the part of the committee to acknowledge the penny press by presenting the editor and reporter with tickets.

The performance of *Judas Maccabæus*, as far as the band and chorus, is admitted by all unprejudiced hearers to be the best ever presented to the public in Nottingham, the audience being more enthusiastic on this than on previous occasions—a fact clearly shown, when it is stated that this is the only occasion for a space of more than two years of a chorus being encored.

I think the best evidence I can offer in confirmation of my statements is the reports of the performance by the three leading papers of this town,—the *Journal*, *Guardian*, *Review*, which I inclose, trusting they will be deemed sufficient evidence to outweigh the unsupported opinion of one hostile penny paper.

Were other evidence wanting, we could refer your readers with confidence to any of the London or other performers there present, among which will be found the not insignificant names of H. A. Blagrove, A. H. W. Nicholson, Aylward, M. Hauser, J. A. Baker, of Birmingham, H. Farmer of this place, and W. Gill, of Leicester.

Apologising for the length of this communication,

I remain, yours truly, WILL. ALLEN.

Western-terrace, The Park, Nottingham. Hon. Sec. N. S. H. S.  
Nov. 4, 1857.

[Our notice was abridged from a local paper. We cannot find room for any other; but the Hon. Sec.'s letter will set matters right. Ed. M. W.]

## HERR RUBINSTEIN.

To the Editor of the Musical World.

SIR,—The following paragraph is taken from a New York paper:—

"The pianist Rubinstein almost made a *flasco* at Baden-Baden, in Germany. We are not sorry for this. It would have been very bad, indeed, if the bold, manly Rubinstein could have pleased the gamblers of Baden-Baden."

I was at Baden at the time, and can testify that Herr Rubinstein was one of the most assiduous of the "gamblers." He, and his celebrated fellow-artist, Vivier, were among the best customers of M. Benazet. Of course, they had a perfect right to pass their time as they pleased; but I cannot help protesting against the sophistry of the above paragraph. SQUIB.

**BIG BEN.**—Situated at the foot of the clock-tower, and surrounded by a close boarding, the friends of "Big Ben" complained strongly of the unfair treatment to which he was subjected by being struck in a position where he had no room to develop his powers; and not a few have considered that he was not struck fairly by the blows of the large square and clumsy hammer. Whether it be true or not that "Big Ben" was hung unfairly, or struck unfairly, the fact unfortunately is, that his voice is for ever silenced, and not until he has been broken up, again melted and cast, may we expect to hear "his once familiar voice." The accident occurring at the present moment is the more to be regretted, inasmuch as it was expected that a short time only would elapse before he would be placed in the belfry for which he was destined. Everything had been prepared for his reception in the "Clock Tower," the cradle for carrying him up and the chairs for suspending him, were all ready, and Sir Charles Barry waited only the arrival of the four small bells for striking the quarter hours, when the clock, which in the factory of Mr. Dent has for months past been keeping the most exact time, would be put in its place, and "Big Ben" would be elevated to those regions, when the boom of his mighty wave could be heard over the whole metropolis to proper advantage. The quarter bells are cast, and it was anticipated that, by the meeting of Parliament, the whole arrangements would have been completed. Several months must now elapse before the bell can be recast.

## ROYAL SURREY GARDENS COMPANY.

MONDAY afternoon the adjourned general meeting of the proprietors of this company was held at the King's Arms Tavern, Palace-yard, Westminster, for the purpose of receiving the report of the Committee of Investigation appointed by the meeting on the 6th ultimo. Mr. T. K. Holmes (chairman of the board), presided.

The Chairman having informed the shareholders that since the last meeting three gentlemen—Messrs. Land, Lee, and Johnson—had been elected directors by the board,

Mr. Swan said he wished to hand in the report of the committee of which he was the chairman.

Mr. Nicholls stated that there were only six of the committee present when the report was agreed to.

Mr. Jones, the solicitor to the company, then read the report, which stated that the lease of the gardens, purchased by the company for £14,000, was at the time not worth more than £1,000; that in contravention of the 91st clause of the deed of settlement, the directors accepted bills on behalf of the company to the amount of £20,647; and that, according to the opinion of Mr. Hawkins, all these bills are void against the shareholders, and the directors are personally liable for them; that in the music department there was room for very great retrenchment, there having been paid from Aug. 15 to Sept. 29 (half the regular season):—M. Jullien's salary, £1,250; band, £2,447 7s. 8d; vocalists, £1,040; refreshments to chorus, £150. As to the loans and mortgages the report says:—"There appears to have been throughout a very irregular system of dealing with the cash transactions of the company. The deed of settlement provides that all payments (except on sudden emergencies) shall be made by an order or resolution of the board of directors, or by the order of a committee appointed by them, and that all sums exceeding £10 shall be paid by cheques on the bankers; whereas an account appears to have been opened with one of the directors, who was entrusted with the receipt and payment of large sums of money, amounting to many thousands of pounds, which ought to have been paid to the various creditors by cheque of the company, as directed by the deed." The report goes on to state that, as the deed of settlement provided that the directors should have power to borrow £10,000, but not exceed that sum, the mortgage to Messrs. Scott and Cornwall for £5,000, and the first mortgage to Mr. Colborn, would exhaust the borrowing powers of the directors, and consequently the second mortgage to Mr. Colborn would be void; that with regard to the accounts and dividends, at a meeting on October 29th, the directors stated that they could pay a dividend of five per cent. for the half-year ending on the following January 1, and that the strictest economy had been used in the musical department, both which statements are now negated by the accounts now taken, the balance sheet up to October 1, 1856, showing that the company had then expended all their paid-up capital, and were in debt to the amount of £14,363 2s. 8d., and that the balance in the bankers' hands was only £199 14s. 1d. It was by these and other such transactions the shareholders and creditors had been led into a false notion of the state of their finances, and tradesmen and others induced to give further credit to the company, that the directors disregarded the requirement of the deed of settlement as to the time of publication of the balance-sheet, and that the balance-sheet did not exhibit a faithful picture of the affairs of the company. The report then proceeds to the following general observations:—"It appears that the general body of the shareholders were entirely ignorant that there were any mortgages on the property, or that the company was involved in debt, until they were informed of it by the affidavit of their own secretary, filed in support of the petition to the Court of Bankruptcy, which states that 'the paid-up capital of the company has been entirely exhausted and lost, or become unavailable, and debts and liabilities to the amount of £26,000, or thereabouts, had been incurred by the said company, part of which—viz., a sum of £14,500, or thereabouts (as he believed)—was secured by mortgages on the said gardens and premises; but the remaining £11,500 is wholly unsecured; which debts and liabilities the said company is totally unable to pay and discharge, and, in fact, wholly unable to pay its debts.' But the most unaccountable act of the directors was at a meeting held as lately as the 17th of February last, when the finance committee reported to them that the company would require an advance of £5,000 to carry on their operations; the directors at the same meeting ordered the sum of £2,200 should be expended in a new refreshment-room. The new refreshment-room was accordingly built, at an expense of £2,500, notwithstanding the company had then only a small balance at their bankers, and were actually indebted to various persons to a very considerable amount. This appears to your committee a most improper act, and wholly unjustifiable. Your committee were especially desirous of informing the shareholders what is their actual position at the present



time, but, as before stated, all information as to the assignment from Mr. Tyler, the mortgages to Mr. Scott or Mr. Colborn, or the contracts with M. Julien or the builders, is withheld, the directors having positively refused to produce them to the committee." The report concludes with some suggestions as to the future prospects of the gardens. The committee recommends a system of management diametrically opposite to that which has been hitherto adopted. They consider the plan of continually giving scientific music a mistake, and recommend, as a general rule, a more varied class of music and of a more national character, such as the best English, Scotch, and Irish compositions, which would be obtained at less than half the cost. The out-door amusements should also be intrusted to persons experienced in such matters, taking especial care to place them under such control, that the moral character of the establishment should be jealously watched and strictly preserved. Greater economy is also required in the printing and advertising department. The committee also recommends that proper steps should be taken to have a full investigation of the mortgages, and all claims on the company, in order to ascertain what the incumbrances really are, and whether such arrangements could be made as would enable the company to carry on the gardens with a prospect of paying the creditors, and giving some return to the shareholders; if so, whether it would be desirable that an extension of the lease should be applied for, your committee having ascertained that the landlords would be willing to renew the negotiation for a new lease on liberal terms, if the affairs of the company can be satisfactorily adjusted, and placed under proper management.

Mr. Pigott moved that the report be adopted; Mr. McDonald seconded the motion.

Mr. F. Chappell moved the following amendment: "That inasmuch as the continuance of the difference between the directors and certain shareholders is damaging to the property and injurious to the interest of the company, and as four additional directors have been added to the board, making seven in the whole, that the present directors of the company, viz., Messrs. Bain, Coppock, Holmes, Johnson, Land, Lee, and Todd, be requested to make such provisional arrangements with the creditors of the company, and for letting the gardens, as they may deem expedient, and that they be requested to report the result to an extraordinary general meeting, to be called for the purpose as early as convenient."

Mr. Davis seconded the amendment, for he thought the most judicious course would be to still the differences and try to make the property pay in future. He thought that some disappointment must have been felt at the unsuccessful result of Madame Alboni's engagement. No doubt it was done by the directors with the best motive, but that class of music was not what was required by a shilling audience.

M. Julien said there had been a good deal of mismanagement at the gardens; it would take twenty volumes to tell all. He had never had any power placed at his disposal. All his concerts had been profitable, and those at the gardens would have been more so, had he been allowed to manage them as he liked. He had been a great loser by the concern, but he did not want his money back; all he wanted was to see this war put an end to, for he considered this system of fighting depreciated the property very materially.

Mr. Coombe said he could never come to peace while one party had sacked £14,000.

Mr. Coppock, in reply, said that if Mr. Coombe, or any other competent person, would pledge themselves to pay the amount at which the gardens were valued, he would willingly refer the matter to arbitration; but as it was there was nothing to refer, because he had never had a single penny from the concern. He had a great stake in the matter, and had been a great loser, and he was not going to be driven out by the noise and clamour of persons who only represented one share. He cautioned the shareholders that the mortgagees might come in and sell in a few days, if some arrangement was not come to. As to the value of the gardens, he had contracts for their sale from £14,000 to £20,000. He considered that they would all have their money if they chose to work with unanimity, and they should have their money before he touched any, but he would not be bullied by men whom he despised. He promised them that he would do all in his power to help them in getting their money, and, therefore, he supported the amendment.

After some further discussion the amendment was negatived by 37 against 33.

The Chairman then read a requisition demanding a ballot, upon which—

Mr. Coombe and Mr. Fleming complained of such a course, and after some slight discussion, Mr. Fleming moved that the ballot be adjourned until Monday next, to take place at the Surrey Gardens from three to

six o'clock, by the secretary, assisted by three scrutineers, to be named by the chairman.

Mr. McDonald seconded the motion, which, after a further discussion, was agreed to, Messrs. Johnson, Chappell, and Spetchley being the scrutineers.

Mr. Fleming then moved "that Messrs. Coppock, Bain, and Holmes be removed from the directorship."

Mr. Coombe seconded the motion, and a discussion ensued, in which the chairman, M. Julien, and others took part, and eventually it was carried by a majority. A ballot was then demanded, and fixed to be taken on the same day as the first. Thanks to the chairman terminated the proceedings.

### A RUSSIAN'S OPINION OF OULIBISCHEW'S BOOK ON BEETHOVEN.

(Translated from the original Russian literary supplement to the Moscow Newspaper, of the 25th, 27th, and 30th April, 1857.)

WITHIN the space of fifteen years we have thrice witnessed the fact of French books being written on Russian soil concerning German art. That criticisms, pamphlets, large and small books, should have been written elsewhere concerning German music is not at all a matter of surprise, for the subject is inexhaustible; that, in Russia, persons should have been found who, out of love for art, felt impelled to write critical essays on two great representatives of musical composition, redounds to their own honour as well as to the honour of the country to which they belong.

All honour, then, to Herr Oulibischew, who has shown in his three-volume work (*Biographie de Mozart*), with what love and what interest in the task such a subject as Mozart can be treated, even in comparison with the efforts of Germany herself, and from sources already known.

All honour, likewise, to Herr Lenz, who, by his book, *Beethoven et ses trois Styles*, rendered a service to musical criticism, by giving it a fresh impulse through the controversy excited by his work. Truth can only be attained by the clash of opinions. There are certain works valuable, not so much on account of their own merits as of the ideas to which they give rise, and cause to circulate in men's minds. That the above books, just mentioned together, but so different from each other, should be written in French is easily explained. The object of both authors was to write for the generally, if not the especially musically educated public. In Russia, this public is so small that musical articles in periodical prints remain, as a rule, uncut. Where would the authors have found readers and purchasers? People, after all, do not write merely for their own individual satisfaction, when their hearts are full of something which interests the whole musical world. The Russian language, unfortunately, despite all its energy, all its riches, and other excellencies, is, in this case, not a suitable organ. The language for subjects of European interest is French, a universal medium of expression, such as Latin once was among scholars. This is a reason why we ought to pardon what, at first sight, appears an unsatisfactory neglect of the Russian language, on the part of two Russian authors.

There has, then, in the course of the present year, been published a work in the French language: "*Beethoven, ses Critiques et ses Glossateurs, par Alexandre Oulibischew*." Leipzig, chez Brockhaus, 1857. Vol. XIV. 351 pp. grand octavo," by a Russian previously universally known by his book on Mozart.

We have already said the subject is inexhaustible. For the impulse again given to criticism we have to thank the author of the new book. Since I am not writing specially for technical men, I will be brief.

There is not one of the fine arts which can boast of an artist occupying in it a high position, free from all doubt. To seek such a one in any given art, would be to betray a limited idea of the laws of the Beautiful. Who, for instance, is the best poet, the most pre-eminent painter? There can be no answer to this, because the question is illogical. In every art there appear men of genius, who impress on its productions the indelible seal of their mental power. It is according to the influence which an artist has exerted upon art, that we must decide the reason of his geniality, and his rank, and this is the business of the history of art, which reposes upon æsthetics, that is to say,

upon the philosophy of art, and strictly conducted critical research.

Thirty years, more than a quarter-of-a-century, have glided by since Beethoven's death. This artist's genius was so great that art-criticism, which in the present day is being more and more developed into a science, does not without hesitation set about the task of deciding *precisely* the importance of this extraordinary man. Thirty years are too short a period for the purpose.

That the dominion of Haydn, Mozart, and their junior, Rossini is, in very many cases, at an end, but that, on the other hand, we cannot take a step in *true music without Beethoven*, is a notorious fact. It is equally certain that the more talented composers of our own time (we are not speaking of fashionable opera-writers) in the domain of anything like real music, show flashes of genius only when their compositions, consciously or unconsciously, remind us of Beethoven. As we know, moreover, it is notorious that from the *Symphony*, a feeling which embraces the highest flight of musical ideas, the name of the giant in this branch of art, the name of Beethoven, is inseparable. We know that, of his nine symphonies, only the first, in its calm pure beauty, spreads out no eagle's pinions, contenting itself with remaining the near neighbour of the symphonies of Haydn and Mozart, but that even the second leaves all previous symphonies far behind, and that, with the third, every comparison, even the mere mention of the so-called symphonies (1) of Haydn and Mozart (1) is a perfect impossibility for any one who understands aught of music. With the *Eroica* a new horizon of art is displayed to our view; with this begins a new empire, the empire of the symphony, as understood and as created by Beethoven.

We know, from the general laws of musical composition, that the sonata, the trio, and the quartet are nearly related, forming a species which, among other things, is principally distinguished from the symphony only by less *breadth* of form. Thus, whoever surpasses all other composers without exception in the symphony, surpasses them all in the sonata, in the trio, and in the quartet. And this is the case with Beethoven. In the eyes of competent judges, looking at the matter from the point of view of *musical invention*, all sonatas disappear before those of Beethoven, and all trios, all quartets, before his trios and quartets. We know, also, that, to be the greatest symphonist with whom the world is acquainted (and no one will deny that such was Beethoven) he had to be equally master of every resource, melody, harmony, rhythm, and the whole arsenal of contrapuntal style; that the slightest one-sidedness; the least deficiency, even a preponderance of the qualities constituting the symphony itself, would have prevented the creation of such a work, in the *true* sense of the word. If, then, it is granted that Beethoven's symphonies are the marvels of this branch of art, it is, at the same time, granted that all the means necessary to produce it must have been united equally in the composer, and that, consequently, the latter, with all his other unexampled qualities, like Bach, Handel, Haydn, and Mozart, must have been master of the *whole* domain of harmony, and thus of contrapuntal style. And, in fact, every one of Beethoven's greater works displays, in an equal degree, poetical worth, beauty of melody and harmony, and quite as great an abundance of contrapuntal excellence. We find, especially in the later sonatas, and quartets, as well as in the ninth mass, applications of the fugued style, in comparison with which Mozart's contrapuntal art (not excepting his symphony-fugue with four themes, the overture to the *Zauberflöte*, and the fugue in the *Requiem*) can no longer be considered as the acme of this style. Sebastian Bach alone, that giant of contrapuntal style, can measure his strength with Beethoven, as he appears in his later works.

Beethoven's genius followed in its development the organic laws, peculiar to his most inward nature. In the long series of his musical compositions, so varied and so different from each other, Beethoven gradually extended all previous forms. While, when doing this, he did not depart from those to which art was accustomed, he had not to wait very long ere he was appreciated. In proportion, however, as he winged his flight higher, and

everything assumed a broader, a more majestic, and a more colossal form, people required longer time for their appreciation. The middle symphonies, *Fidelio*, the music to *Egmont*, the overture to *Coriolanus*, the quartets, Op. 59, dedicated to Count Rosumowski, and, in a word, all that Beethoven wrote in the first ten years of the present century, did not become famous for about thirty. The still more profound, broader in form and subject, and more transcendental works of the third period of his style, works which have nothing in common with the world of Haydn and Mozart, are, even at present, after the lapse of thirty years, concealed from the great mass of the musical public by the thick curtain of prejudice on the part of short-sighted musical mechanics, and this, too, after having been pretty generally considered, on their appearance (in 1820-1827), as the production of a disordered intellect.

Herr Oulibischew's book on Beethoven is the complete negative of this kind of interest. Already in his work on Mozart (1843) we were annoyed by the many disagreeable blunders committed against real musical criticism and the philosophy of art; by the errors in facts, scarcely to be forgiven in a serious work of this description, and by the author's peculiar style. These grave drawbacks were forgotten in the good points, and still more the noble object of the book.\* The latter became generally known, being translated into German, English, and Swedish, however hostile its feeling to Beethoven, whom it placed beneath Mozart. The author reposed upon his laurels. Then, in 1852, appeared Lenz's book: *Beethoven et ses trois Styles*, in which some sharp remarks, blaming this injustice, were levelled against Mozart's Russian biographer. This alone induced the latter (as he tells us at great length in the preface of his new book) to resume his pen. His wish to justify himself in the eyes of Europe (as he says) became a *book*, not a *dogmatic* one, like his first, but a *controversy*.

This starting-point, taken by the author himself, and visible through every line of a work bearing the name of Beethoven as its title, is, as the reader sees, somewhat trivial.

After an introduction consisting of the author's own musical reminiscences (when he was about twenty) Beethoven's life is related, from the sources with which we are already acquainted, though not without distortion of facts, in order to represent as previously *deranged* in his mind the artist who, in the latter years of his life, was struck down by grief, hypochondria, and total deafness, and this is to be afterwards proved by his last gigantic works.

\* Jahn, the author of a really critical work, compiled from newly discovered sources, on Mozart, says: "Whoever is led away by his admiration for Mozart so to mistake Beethoven, as we see Oulibischew do, does not understand even Mozart."

#### ONE HUNDRED POUNDS REWARD

For the precise signification (in plain English) of the following lines—from Balfe's opera, *The Rose of Castille* ("ante"—page)—:

When the King of Castille pledg'd his word,  
The King's honour its guardian became;  
And his brother's deception when heard  
Brought him anger, but could not bring shame.  
Dark conspiracy sought the Queen's woe,  
By the marriage, it joys to reveal,  
The result is its own overthrow—  
Traitors! I am King of Castille!  
Yes, the mulcteer's King of Castille!

Whoever (say Mr. Punch) will furnish us with a clue to the above (especially to the "dark conspiracy" which "sought the Queen's woe by the marriage it joys to reveal") shall receive the reward specified on the forehead of this announcement.

ALTRINCHAM.—The Choral Society gave the first of an intended series of concerts in the Town Hall, on Saturday last. The performance was satisfactory and the attendance good.

## EUROPEAN THEATRES, ETC.

(From Kustner's Guide for Theatrical Statistics.)

THERE are one hundred and thirty-six French, and sixty Russian companies of actors. In Spain they have one hundred and twenty; in Portugal, twenty; in England, forty; in Sweden, ten; in Denmark, eight; and there are one hundred and thirty-four Italian troupes. Germany has thirty-seven theatres, of which, fifteen are "court," and twenty-two "city" theatres. If we add to these all the German theatres and acting societies in foreign lands with exception of America, we should find two hundred companies, consisting of twenty-three court theatres, one hundred theatres of cities and communities, and about seventy-seven travelling companies. All the German court theatres receive support from their respective governments. Of the twenty-two city theatres, only eleven have subventions, consisting generally in free use of the theatre. The theatres at Breslau, Cologne, Hamburg, Stettin, etc., are heavily taxed by rents and per centage to the poor. The amount of money transactions in the largest German theatres varies from 100,000 to 400,000 Prussian dollars; with second rate court and city theatres, from 50,000 to 100,000; with smaller theatres, from 18,000 to 50,000 dollars; and with travelling companies, from 6,000 to 18,000 dollars. The receipts have generally increased for the last three and four years. This increase amounts for the Royal Theatre at Berlin to between 40,000 and 50,000 dollars; for the Royal Theatre at Vienna, 50,000 to 60,000 florins; for the Grand Opera at Paris, 100,000 to 150,000 francs; and for the Royal Theatre at Dresden to about 20,000 dollars.

As to the expenses, the Burg Theatre and the Royal Opera-house in Vienna have to pay 590,666 dollars a year; the Royal Theatres in Berlin, 400,000 dollars; in Dresden, including the royal orchestra, 200,000 dollars; in Munich, including orchestra, 176,000 dollars; in Hanover, also including orchestra, 147,000 dollars.

The expenses for the theatre at Hamburg are 80,000 dollars; for the Royal Theatre at Stuttgart, 102,857 dollars; for the theatre in Frankfurt, 89,142 dollars; for the Thalia Theatre in Hamburg 80,000 dollars; and for the theatre at Leipzig, about 72,000 dollars. The expenses of the Imperial Theatre at Petersburg are 1,102,026 dollars; for the Académie Impériale de Musique at Paris, 501,333 dollars; for the Comédie Française at Paris, 270,666 dollars; for the Theatre St. Carlo at Naples, 369,333 dollars; for the Royal Theatre at Stockholm, 135,000 dollars; and for the one at Copenhagen, 215,000 dollars.

The subventions are as follows:—The Burg Theatre at Vienna receives 100,000 florins (about 50,000 dollars); the German Opera of the Royal Opera, at the same place, 123,000 florins; the Royal Theatre in Berlin, 140,000 dollars; the Royal Theatre at Dresden, 30,000 to 40,000 dollars, and for the orchestra, 40,000 dollars; the Royal Theatre in Munich, 78,000 florins, for the orchestra, also 78,000 florins; the Royal Theatre at Hanover, 87,000 dollars; at Stuttgart, 125,000 dollars; at Karlsruhe, 100,000 florins; at Mannheim, from the State, 8,000 florins—from the city, 31,500 florins; at Frankfurt, 8,000 florins; at Weimar, 44,000 dollars; at Coburg and Gotha, from the State, 15,300 florins—from the Duke, 22,800 florins. The subvention for the Grand-Opéra at Paris amounts to 181,333 dollars; for the Comédie Française, 240,000 francs; for the Opéra-Comique, to 64,000 dollars; for the two theatres at Marseilles, to 120,000 francs; for the two theatres at Bordeaux, to 90,000 francs; for the Theatre San Carlo at Naples the subvention amounted till 1848 to 73,333 dollars; but now the government has taken the theatre entirely in its own hands. *La Scala*, at Milan, receives 300,000 Austrian liras; the Royal Theatre at Stockholm has 30,000 dollars; and the one at Copenhagen, 50,000 dollars subvention.

Several German theatres are, as we stated before, heavily taxed instead of sustained, by the respective governments. The theatre at Breslau has to pay 7,900 dollars for the rent of the house; at Cologne they must pay 7,000 dollars for the same purpose; at Hamburg, 14,750 marks (4,000 dollars); Stettin, 6,000 dollars; Bremen, 4,600 dollars; Königsburg, 4,000 dollars, and two performances for the benefit of the poor, etc., etc. In Germany, the number of dramatic or theatrical personalities is about 6,000; if you include the members of the choruses, the

orchestras, and the different administrations, it will be about 10,000. This is four thousand more than in France, for there the whole number for the same personalities would not be more than 6,000.

The highest salary at the Burg Theatre in Vienna is 7,000 florins, with six weeks for recreation; at the Opera, 12,000 florins. In Berlin, the salaries for the royal actors rise as high as 5,000 dollars, with two months' leave of absence; for the members of the Opera, about 6,000 dollars, with from four to six months' leave of absence. The same can be said of the members of the Royal Theatre at Dresden. At Munich, the highest salary is 3,600 florins; at the Grand-Opéra in Paris, 100,000 francs. Here the mere *figurante* receives from 240 to 373 dollars! *Mlle. Rachel* received, at the Comédie-Française, 72,000 francs. The highest salary for the members of the Italian Opera at Petersburg, is 20,000 R. S.; for those of the French troupe 10,000, and for those of the Russian troupe, 1,143 R. S. An easy chair at the Italian Opera in London, costs seven (Prussian) dollars; the ticket for the pit 2.33 dollars. At Drury Lane, a ticket for the best seat is sold for 2 dollars; a ticket for the pit costs 1 dollar. The easy chair at the Italian Opera in Petersburg costs 8.66 dollars; at German performances, 1.75 dollars; at Vienna, a ticket for the best seat at the Imperial Opera can be had for 1.50 dollars; a ticket for the pit costs about 40 cents of our money. In Paris, at the Grand-Opéra the best seats are sold for about 3 dollars; a seat ticket for the pit costs 1.33 dollars. At Berlin, you have to pay for the best seat one Prussian dollar; for the pit, only half a dollar.

As to so-called *tantièmes*, (copy-rights,) which are paid in Germany to authors of dramatic pieces and operas, the Imperial Burg Theatre at Vienna pays about 6,000 dollars every year. Poets and composers at Berlin receive about 5,000 to 6,000 dollars. At Munich, this part of the expenses amounts only to 2,300 dollars, for, as in Vienna, they do not allow *tantièmes* to composers.

## DUPREZ' OPERA OF "SAMSON."

(By the Correspondent of the *Niederrheinische Musikzeitung*.)

THE evening after the production of Lwoff's *Stabat Mater*, we heard some fragments from a biblical opera, *Samson*, by Duprez, the celebrated tenor. He had come to Berlin in the hopes of getting his work accepted at the opera-house. It was, however, unanimously condemned. The text alone gave rise to very grave doubts on account of its gross realism. The first pieces of the opera, consisting of short recitatives and choruses, are very pleasing and not unskillfully written. It was, however, soon evident that M. Duprez' talent as a composer did not repose on a sound foundation. If we were to call the style of the opera eclectic, we should be saying too much: it is too full of reminiscences which could never have occurred to a professional composer, but only to a singer. Sometimes we have fragments from the Opéra-Comique, sometime from the Italian Opera, and sometimes from the French Grand-Opéra; sometimes we find mere dry recitation, and sometimes a confused conglomeration of cadences. Sometimes again we are reminded of a singing-master, who has written a number of *solfeggii* for his pupils to study the intervals; in the first act, for instance, there is an air which is in reality an exercise on sixths, and in the second act, another and very terrible one, in which the composer had kept his eye on the major seventh. In addition to all this, the dramatic expression is exaggerated, as is the case with the modern French school, only with less skill than usual. But we will not be unjust, and will, therefore, add that it is everywhere apparent that the author has striven after truth of expression; that the effect of some few of the pieces is not displeasing; and that, finally, M. Duprez does not appear altogether deficient in talent as a composer, although that talent is only in a very *dilettanti* state of development.

MR. H. C. COOPER.—We learn from the *Bristol Advertiser* that this well-known violinist, owing to the financial crisis throughout America, has found it necessary to return to this country. Mr. Cooper arrived at Southampton, by the "*Arago*," at the end of last week.



## A REQUIEM AND MASS FUND FOR WOLFGANG AMADEUS MOZART.

(From the *Neue Wiener Music Zeitung*.)

A NEW and certainly an unique proof what an impression Mozart's immortal *Requiem* produces upon men's hearts, may be gathered from the following account, which some friend has most kindly forwarded us:—

### ACCOUNT OF THE SEFTENBERG REQUIEM FUND AND THE GEIERSBERG MASS FUND FOR W. A. MOZART.

"At the conference of school-masters and teachers held on the 18th June, 1857, in Seftenberg, and previous to which I, the undersigned, had, during the performance of Mozart's *Requiem*, celebrated a solemn service for the deceased teachers of the Grulich district, I referred to the said performance of the *Requiem*, and proposed to all the masters and teachers present that we should collect a fund for the celebration of a mass in Seftenberg, for the great Wolfgang Amadeus Mozart himself. That same day 25 florins, 38 kreutzers, currency, were subscribed in Seftenberg, for the purpose, by the priests, teachers and other lovers of music.

"Impressed with the idea that, for the salvation of Mozart, who, by his compositions, sings always and everywhere even after his death, we ought to sing as well, the first notion of the fund was gradually extended by me, until it was proposed, instead of merely celebrating a mass, to have a requiem sung. Shortly afterwards, with the sum already collected, as well as further contributions from priests, teachers, and other lovers of music, a State bond for 100 florins at 5 per cent. ready money, dated Vienna, the 1st July, 1857, and numbered 4444, was purchased. This bond was, on the 15th July, 1857, paid into the Seftenberg ecclesiastical account as a fund for the Mozart Requiem in the parish church of St. Wenceslaus, Seftenberg, Bohemia.

"These proceedings excited so much sympathy, that I was enabled, by subsequent contributions, to purchase, also, a state-bond for twenty florins at 5 per cent. interest, ready money, bearing date Vienna, the 1st July 1857, and numbered 4444. This I paid in, on the 18th September, 1857, to the account of the church at Geiersberg, for masses to be said for W. A. Mozart.

"It was then resolved by all the subscribers that for the five florins ready money, the interest of the Requiem fund of 100 florins, currency, a requiem should be announced and executed, on every occasion Mozart's D Minor Requiem being the one selected, every year for ever, beginning from the 1st January, 1858, on the 18th June, and, if this day should happen to fall on a Sunday or festival, on the day following, in the parish church of Seftenberg, for the souls of the great composer, Wolfgang Amadeus Mozart, who was born on the 27th January, 1756, at Salzburg, and, according to the register of deaths of the parish of St. Stephen, Vienna, vol. 34, page 173, who died on the 5th December, 1791, in the Inner City of Vienna, N. C. 934; of his wife, Constanze, formerly Von Weber, who was born on the 4th January, 1763, at Freiburg, who was married to him on the 4th August, 1782, and, being a widow, in the year 1809, married George Nik von Nissen, and who died on the 6th March, 1842, in Salzburg, N. C. 77; of his father, Leopold Mozart, who was born on the 14th November, 1719, and, according to the register of deaths of the parish church of St. Andrew, at Salzburg, Vol. III., page 160, who died Vice Capellmeister to the grand prince; and of his mother Anna Maria, formerly Pertlin, who died in Paris on the 3rd July, 1778—thus establishing a memento for all subscribers to the fund. It was, also, resolved that the amount of the annual interest should be divided in the following manner. (Here come the respective shares allotted to the curate, the church, the sacristan, the director of the choir, the musicians, etc.)

"This Requiem Fund will, moreover, afford all lovers of music in the neighbourhood an opportunity of annually edifying themselves, at a pleasant season of the year, with the loftiest composition we possess in the way of sacred music, namely Mozart's grand *Requiem*.

"With regard to the Mass fund, it was resolved, under the circumstances, as the impulse to this pious work had proceeded from Geiersberg, that, in conformity with the opinion expressed at the Requiem, a low mass should be celebrated in the parish church of Geiersberg, beginning from the 1st January, 1858, on the day of Mozart's death, namely, the 5th December. For this, the yearly interest in ready money of one florin from the state-bond of twenty florins, at five per cent., dated Vienna, the 1st July, 1857, and numbered 4444, which bond has been given as a fund for the celebration of mass in the parish church of St. Wenceslaus, at Geiersberg, in Bohemia, shall be thus divided. (Here follow directions as to how the money is to be shared.)

"The various officials, whom it may concern, are most respectfully requested to have four copies of foundation letters drawn up of each

of these documents, and also to forward a couple of each to the Mozarteum in Salzburg.

"Geiersberg Parish, the 20th September, 1857.

"ANTON BUCHTEL,

"Episcopal Consistorial Councillor, Vicar of the District, Inspector of Schools, Curate, and Member of the Association of the Friends of Art for Church Music in Bohemia."

The whole world of music will, we feel sure, agree with us in thanking the noble participators in this work of love all the more warmly as such an act of homage and respect is perfectly unprecedented, and must excite the profoundest emotion in every feeling heart.

Until, at the sound of the solemn B major, "Tuba mirum spargens sonum," men rub their eyes after their long sleep, may the angelic choir sing for the consolation of pure souls the pacifying E flat major: "Fac eas, Domine, de morte transire ad vitam."

## CHURCH MUSIC.

(From *Fetjod's "Essay on Church Music."*)

THE disorder in Church Music is not alone confined to the hymns in the vulgar tongue, but also to the psalms, masses, lamentations, and other parts of divine service, because fashion has thrust itself into all of them. In some of the lamentations which are learnt, I have seen the changes of air marked by the same names used in songs; and the words "grave," "allegro," "recitative," may be found, as though, in a lamentation, the whole ought not to be grave. And is it necessary that the air of an opera should [be introduced into the representation of the most serious mysteries? If weeping take place in heaven, Jeremiah must weep again, to hear such music applied to his Lamentations! Is it possible that allegros and recitatives can be tolerated in those sacred complaints in which, according to many authorities, grief is expressed not only for the destruction of Judea by the Chaldeans, but also for the punishment of the world for sin, for the affliction of the church militant in its troubles, or, finally, for the grief of Our Saviour in his Passion? In the Alphabet of the Penitent, as some call the Lamentations of Jeremiah, ought we to hear the airs or sonatas of a feast? With how much more reason may we in such cases exclaim as, Seneca did against Ovid, because he introduced a verse too elegantly turned into his description of the Deucalian deluge, "*Non est satis sobria lascivere devorato orbe terrarum.*" The harp of Nero did not sound so ill whilst Rome was burning, as dancing music sounds whilst the sadder mysteries of religion are being performed! Not only in these cases are the rules of reason cast aside, but also the laws of music are broken through; for these prescribe that the score should be in accordance with the letter; and that, therefore, when the whole of the letter is grave and sad, the music should be grave and sad also.

It is true that, very frequently, musicians still offend against this rule, which is one of the most important of all, in every kind of composition; some by defect, others by excess. By defect, they fail who compose music without any attention to the genius of the words; but they do not fall into such gross error as they who, not being composers, do nothing but tack together rags of sonatas, or portions of the compositions of other musicians. They err by excess, who follow the letter with puerile scruple, and try to modify the song so as to suit every phrase in itself, without any reference to the context. I will exemplify this, by an illustration given by P. Kircher, when endeavouring to correct this abuse. A composer was endeavouring to set to music this verse, *Mors festinet luctuosa*. What did he? For the words *mors* and *luctuosa* he used a low, solemn key; but in the word *festinet*, which stands in the middle, inasmuch as it signifies celerity and haste, he used so many quavers of the gayest kind, as would have excited the dullest jade. Another, if not a worse case, occurred with one of the above-named Lamentations, in which the phrase "*Deposita est vehementur non habes consolatorem*," is marked *allegro*! What is there *allegro* in this lamentable fall of Jerusalem, or of the whole race overwhelmed with the burthen of its sins, and further with the aggravating circumstance of being without consolation in its misfortune? But the whole fault was thrown upon the verb *vehementer*, because the musician thought that the idea of vehemence could only be explained by lively music; and, therefore, when he came to it, he hastened his steps, and wasted some forty bars in quavers. Whereas this word, considered by itself, required a totally different music, because, in this case, it signifies the same as *gravissimum*, expressing energetically that violence with which the city of Jerusalem, borne down by the weight of its sins, fell to the earth with its temples, houses, and walls. The celebrated Duron falls into this defect more

than any one else, and to this extent, that sometimes in the same couplet he will vary the movement of the song seven or eight times, as the particular words may themselves vary. And although to do this required considerable skill, which he certainly had, it was very ill applied in such cases.

**HERR LEOPOLD VON MEYER**, Chamber Musician to the Emperor, after giving, at Odessa, six concerts most excellently attended by all the aristocracy of the place, embarked for Constantinople, and alighted at the hotel of the Imperial Austrian Internuncio, Baron von Prokesch-Osten. Immediately on his arrival, he received an invitation to a concert at court. The Sultan welcomed the artist very graciously and paid especial attention to his performance. Herr Meyer played on a magnificent grand piano, from the manufactory of Herr L. Borsendorfer, of Vienna, and belonging to Prince Aristarchi. The artist had to take part in a second concert, where he received some really imperial presents, as well as at the *soirées* of the Grand Viziers, Mustapha Pasha, and Fuad Pasha. These Turkish grandees presented him with two large and valuable amber mouthpieces, decorated with brilliants, pearls, and other precious stones. The next evening he was invited to the residence of the Prince Joinville, who has been staying some little time at Constantinople. The Princess, who has received a very excellent musical education, paid particular attention to the artist. On the 5th October, Meyer embarked for Athens, where he intended stopping a fortnight, and then proceeding to Vienna, which place he will reach about the middle of November.—*Viennese Paper.*

**NEWS FROM THE STRAND.**—(*From Punch.*)—Mr. Balfe has just produced a new opera with brilliant success. It is called *The Rose of Castille*. But everybody knows this, and *Punch* alludes to the fact merely to mention that some of the carrion-mongers, who "burlesque" anything that is too good, unadulterated, for their vulgar patrons, are already preparing a theatrical nuisance to be called *Black Rose of Castille*; or, *How are you off for Soap?* Of course Lord Breadalbane will license it.

**THEATRE ROYAL, HAYMARKET.**—This evening will be performed (first time) a new and original comedy, entitled *AN UNEQUAL MATCH*; after which, *BOX AND COX*; to conclude with the new ballet of the *STAR OF ANDALUSIA*. Commence at 7.

**ROYAL PRINCESS'S THEATRE.**—Under the Management of Mr. CHARLES KRAV.—Last Week but Two of the Tempest.—Monday and during the week, will be presented Shakspeare's Play of *THE TEMPEST*; preceded by *LIVING TOO FAST*.

**OPERA BUFFA.—ST. JAMES'S THEATRE.**  
On Tuesday, Wednesday, and Thursday, November 10, 11, and 12, the Entertainments will commence at eight o'clock, by the performance of (for the first time in this country) the Opera Buffa, in three acts, *COLUMELLA*, the poetry by Carlo Cambiaggio, the music by Vincenzo Fioravanti. Distribution:—Elisa, Signora Amalia Fumagalli; Alberto, Signor Dordoni; Aurelio, Signor Colombo; Dottore, Signor Vincenzo Galli; Stefanello, Signor Castelli; Serpina, Signora Bellasio; Prospero, Signor Maynetti; Don Alfonso, Signor Anoni; Columella, Signor Carriano, "Buffa Napolitano" (in the costume of Pulcinella in maschera). Conductor—Signor Alberto Randegger. Maestro Concertatore—Signor Vianesi. During the evening, on the Opening Night the National Anthem, "God save the Queen," will be sung by the whole of the artistes engaged. Stalls, 7s 6d.; Public Boxes, 5s.; Pit, 5s.; Amphitheatre, 1s. 6d. Doors will be opened at half-past seven o'clock. Performances commence at eight. Subscriptions per month or season, as also private boxes, stalls, and tickets, may be secured at Mr. Mitchell's Royal Library, 33, Old Bond-street. Box Office open daily, from 11 till 5 o'clock.

**THEATRE ROYAL, ADELPHI.**—This evening, *GREEN BUSHES*; OR *A HUNDRED YEARS AGO*; to conclude with *THE DRAPERY QUESTION*; OR, *WHO'S FOR INDIA?* Commence at 7.

**ROYAL OLYMPIC THEATRE.**—This evening, the performance will commence with *HEADS OR TAILS*; after which the new comedy, *LEADING STRINGS*; to conclude with *A SUBTERFUGE*. Commence at half-past 7.

**GREAT NATIONAL STANDARD THEATRE.**—An unparalleled series of successes at the People's own Theatre. The gorgeous decorations excite the wonder and admiration of countless patrons who nightly crowd within its walls. All pronounce the embellishments of this colossal building to be the most unique and recherche—in fact, without a parallel in this great metropolis.—**MR. JAMES ANDERSON AND MISS ELSWORTHY EVERY EVENING.**

## TO CORRESPONDENTS.

**J. D. S.**—*Rossini's Stabat Mater*, to the best of our recollection, was first performed in this country at Her Majesty's Theatre, at a morning concert, in 1839 or '40, under the direction of Mr. Costa. The principal singers were Grisi, Brambilla, Mario, and Tamburini.

**H. (Edinburgh).**—We shall be glad to hear from "H." when occasion offers.

**T. E. S.**—*Rubini's last appearance at Her Majesty's Theatre* took place on the 21st August, 1842.

## THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 7TH, 1857.

THE Monday Evening Concerts for the people are resumed. What the success of the undertaking was last season may be gathered from the fact that a loss of £200 was sustained on forty-five performances—and this, notwithstanding the occasional (if not frequent) gratuitous assistance of some of the most eminent professors of the day. A subscription has been set on foot to meet the deficiency, and at the head of the list of contributors stands the name of H.R.H. the Prince Consort. Neither this kind of adventitious support, however, nor that which is derived from the liberality of professional persons who, from time to time may give their services for nothing, should be calculated on in such an undertaking. The problem to solve is, whether "the people," properly speaking, are to be lured from their ordinary pursuits by the unaided attraction of musical performances; and if so, what quality of entertainment will yield sufficient temptation, and at what cost it may be provided. The prices of admission come last under consideration. On this head, at the very outset, an error was committed, and the consequent modification of the tariff has given a new physiognomy to the undertaking. The prices are now 4d., 6d., 9d., 1s. and 2s. 6d. The 4d., 6d., and 9d. are fair enough; but the 1s. and 2s. 6d. would appear unreasonable, considering the nature of the entertainment, and that Mr. Hullah's oratorios—with first-rate chorus and orchestra, and first class singers—may be attended in the same hall, and at the same charge.

Accepting, however, the audience of Monday night as a criterion, the higher prices of admission meet with little sympathy. The area alone was full; and if its occupants really belonged to the order contemplated, we must confess we never saw so many well dressed artisans before. The promoters of the Monday Evening Concerts must bear in mind that their sole argument lies in the cheapness of their entertainment. They professedly appeal to the working-classes, and if the working-classes are not induced to attend the performances it will only prove that the original idea was chimerical. If, on the other hand, while they abstain from profiting by the advantage offered them, people of superior means avail themselves of the opportunity, the concerts lose their special claim to notice, and their fortunes can have no further interest for the public than those of any ordinary speculation.

We are inclined to believe that this is in a great measure the case, and that the working classes do not attend the entertainments professedly undertaken for their recreation. Such an impression, however, is hurtful to the cause which the committee of the Monday Evening Concerts pretend to advocate, and should be done away with at any sacrifice. There is enough and to spare of bad art at cheap prices; and



such performances as those which go under the denomination of "Concerts for the People" at St. Martin's Hall, if unsupported by the people, can lay no claim whatever to public attention. The moral question is to provide innocent and elevating amusement for the humbler classes—in which case a Philharmonic standard will not be looked for; but if there are no "people," either no notice can be expected at all, or everything must be measured by the "Philharmonic" rule.

We have perhaps taken a somewhat roundabout way of explaining what might have been stated in a few words; but it is sometimes more difficult to write one sentence than twenty.

WITHOUT arrogating to ourselves the gift of prophecy, we will boldly assume that somewhere about the Easter or the Whitsuntide of the ensuing year 1858, Covent Garden will be an operative theatre in good working condition. We will assume the existence of two opera-houses, and that the managers of both have around them a set of malignant advisers, persuading them that they are like Alexander and Darius, and that one world will not suffice for their comfortable co-existence. How much better for a man to regard himself and his adversary as Uncle Toby and the fly, provided—(*toujours entendu*)—the part of Uncle Toby is that which he selects for his own!

Well, then, there are to be two lyrical establishments, and in the opinion of all the wisacres of this metropolis, there is to be a contest between them, comparable only to the fight between the two Kilkenny cats, the result of which, it will be remembered, was rather honourable than profitable to the combatants. There never was a metropolis in the world that could support two Italian operas, and though—to use the expression of the ancient Yankee lyricist—"London town is very big," it is not quite big enough to afford aliment to two troops of sweet-voiced and substantial foreigners. Hence the oracles of clubs and saloons will be divided into rival parties of Lumleians and Gye-ites, greatly to the interruption of all pleasant converse, and the shouts of one party that its chief has secured the vocal talent of \* \* \* \* \*, will be answered by the yell of the other that \* \* \* \* \*'s new opera (expected for the last dozen years) is already in the hands of the copyist. We shall have over again the blue and green factions of the Byzantine Hippodrome, and Mr. Spurgeon will shew his impartiality by becoming the John Chrysostom of the day, and thundering at both alike, from the place of public amusement at which his services may chance to be engaged.

But, after all, is honourable peace so utterly impossible? Is the sphere of opera so very narrow, that two managers cannot move within its precincts so as to avoid jostling? We can hardly expect Messrs. Lumley and Gye to shake hands, notwithstanding our belief in the spirit of love that governs mankind in general, and managers in particular; but we think that such a line of policy might be devised that neither should touch the other at all.

"History," says somebody, "is philosophy teaching by example;" and we have no doubt that any early-closed cheesemonger's apprentice, who has studied the reign of George II., with a view to the regulation of his own conduct in life, can bear ample testimony to the truth of the proposition. Let the authorities of each establishment look back to their own history, and see on what field of operation their chief triumphs have been obtained. Wherein, from time immemorial, has consisted the glory of the King's, now

Her Majesty's Theatre?—where did the managers of Covent Garden, prior to that fatal *bal masqué*, find laurels most abundant?

Turning over the annals of the Haymarket establishment, with a forbearance that does not allow of a retrospect of above twenty-five years, we find that the sphere of successful operation has generally been that of Italian opera, strictly so called. Not by recourse to France or Germany, but by adherence to the strains of Rossini, Bellini, and Donizetti has the popularity of the ancient house been chiefly maintained in our times. It is the region not so much of harmonious combinations, as of melodious warblings, and if we would picture to ourselves an orthodox *habitué* we would conjure up the image of an exceedingly well-dressed gentleman, who caring little for elaborate *finales*, would entertain the highest respect for a *cabaletta*, and denote that respect not only by thrice calling the admired cantatrice of the evening, but by humming the aforesaid *cabaletta* all the way through the lobby, as soon as the ovation was at an end. How will Giuglini sustain Arturo? Will Piccolomini be equal to Lucia? Questions of this sort agitate the mind of the regular frequenter of the old house. Abstract music does not constitute his ideal. He likes during the titillation of his ears, to see something pretty—something *piquant*—he remembers a particular song better than a general effect—his notion of enjoyment is somehow associated with a notion of indolence—he loves to be amused.

Now the great "hits" at Covent Garden were made in that very complex species of musical creation, which goes by the name of "Grand Opera," and of which the chief representatives are MM. Meyerbeer and Auber. The vast capabilities of the stage allowed of those scenic arrangements that are not mere accessories, but absolutely essential to this class of entertainment, and the admirable organisation of company and band resulted in a perfect *ensemble*. Not on the delightful warblings of pretty mad Lucia, pretty mad Elvira, and pretty mad Linda, did the fame of Covent Garden depend, but on the broad historical combinations presented by the *Huguenots* and the *Prophète*. The solidity of the entertainment was reflected in the æsthetic gravity of the patrons. They were of a more serious and exacting order than the luxurious spirits of the western establishment—discussing art, while the others chatted of pleasure. Covent Garden was indeed Italian so far as concerned the language of the *libretti* and the birth-place of some of its chief vocalists, but the works represented belonged to a sphere of productiveness that has nothing in common with Italy.

Surely the "Grand Opera" of Meyerbeer and Auber, and the purely lyrical opera of Bellini and Donizetti, are addressed to classes as distinct from each other as the serious students of Eschylus and the lighter pedants who recreate themselves with an ode of Horace. Surely, too, under these circumstances, an amity, or at any rate, an innocuous coolness is possible between two managers, provided each makes up his mind to the school which he intends to represent. Let the Italian opera, strictly so called, be the portion of Her Majesty's Theatre, and let the weighty Grand Opera be allotted to New Covent Garden, which, of course, will have the same material advantages as the old edifice. London must be large enough to afford audiences to two classes of entertainment so utterly distinct from each other; besides the patrons of the one can visit the other by way of a change. It is only when two managers are compelled to do the same thing, that war is inevitable.

## LYCEUM THEATRE.

ALTHOUGH the run of *The Rose of Castille* was interrupted by the indisposition of Miss Louisa Pyne, and another opera substituted on Monday and Tuesday, it has been performed sufficiently often since our last to indicate the feeling of the public. The success has steadily increased since the first night, and there can be little doubt that Mr. Balfe's new opera stands a fair chance of as prosperous a career as any of its predecessors from the same pen. The general verdict, too, is in favour of the music being among the best the composer has written. From the general verdict we do not dissent, but still are of opinion that the excision of one or two of the ballads, and a part of Miss Louisa Pyne's *bravura* music, would wonderfully enhance the effect of the performance. That much of this effect is to be referred to the efficiency of the band and chorus, and the zeal and energy of their conductor, no one will dispute; but apart from all such considerations, Mr. Balfe is entitled to praise for having, in so brief a space of time, and with such poetry to inspire him, produced one of his cleverest works for the stage. We may now consider the music somewhat in detail.

The overture is neither better nor worse than what Mr. Balfe has previously written. In this style of composition our composer does not shine; but, for that matter, neither do many composers of higher standing and greater name. Meyerbeer has certainly written fine overtures to *L'Etoile du Nord*, the *Prophète*, and *Struensee*; but Donizetti's elaborate preludes to the *Favorite*, *Maria di Rohan*, *Linda di Chamouni*, and one or two other works, are dull effusions at the best. Bellini, we believe, wrote but one regular overture (*Il Pirata*), and Verdi has made one for *Les Vêpres Siciliennes*, as may be guessed, with little effect. The fact is, only the greatest masters of dramatic composition have succeeded in the overture style. Rossini in the Italian school, and Auber in the French, among modern writers for the stage, have judiciously, we think, contented themselves with brilliant rather than elaborate orchestral introductions.

The opening chorus of the *Rose of Castille*—"List to the gay castanets"—is piquant and melodious. The duet immediately following, "Your pardon, Senors," is dramatic and beautiful, notwithstanding its close resemblance in places to the first duet of the two ladies in the *Prophète*. In this respect it vindicates Mr. Balfe's reading and his memory. The *scherso*, however—transferred from one of his French operas, *L'Etoile de Seville*—although marvellously executed by Miss Louisa Pyne, is, we think, uselessly exacting to the singer, and out of keeping with the situation. A simple peasant, as the Queen assumes to be, would scarcely venture upon a high-flown *bravura*, bristling with roulades and strange progressions. A greater inconsistency could not be, and as there are no words, Mr. Balfe is alone to blame. Manuel's ballad, "I am a simple Muleteer," is frank and vigorous, capably given by Mr. W. Harrison, and nightly encoored. The second ballad for the same personage, which almost immediately follows, was no doubt "written to order," and is one of the weakest in the opera. The duet, "Dost thou fear me?" though lengthy and fragmentary, is exceedingly graceful, and exhibits the composer in his happiest Italian vein. The drinking trio, "For wine's sake and love," commences with a bold strain for the three voices, à la Meyerbeer, but is hardly so happy in the solos. The quartet, "In every feature like the queen," for Elvira, Don Pedro, Don Florio, and Don Sallust, has many excellent points, and is developed with great skill. This is one of the best concerted *morceaux* in the opera. The rondo which succeeds—"Ah! even I the Queen of Spain"—ends with another *bravura* display for Miss Louisa Pyne. The opening is plaintive and charming. This is also taken from the *Etoile de Seville*. Miss Pyne's singing here is again remarkable for ease and brilliancy. The *finale* is full of animation, and brings the curtain down with capital effect. The dramatic situation is bustling and good, and the composer has done the most for it.

The second act does not commence with so much promise as the first. The chorus, "The Queen's in the palace," is not particularly striking, while the song of Don Pedro, "Though fortune darkly on me frowns," is a piece of sentimentality of no great interest. The chorus, "Hail! hail! hail!" founded on

the bolero subject of the overture, is striking and vigorous. The arietta (as it may be called), "Ah, far more than my crown," is very pleasing, and, exquisitely sung by Miss Pyne, is far more acceptable than the wonders achieved in the *scherso*. The ballad of "The convent cell," also for the Queen, is a genuine inspiration, extremely expressive and graceful. This truly unaffected melody is given with infinite beauty of voice and incomparable taste and expression by Miss Pyne. The audience are in raptures with it, as well they may be, and encoore the song with enthusiasm. The trio in which the muleteer pretends to discover the peasants in the Queen and her confidant is instinct with comic genius; the terzetto, "I'm not the Queen, ha! ha!" creates a *furor*, and is nightly encoored with rapture. The singing and acting of Miss Louisa Pyne, Miss Susan Pyne, and Mr. Harrison throughout the whole of this is admirable. A *buffo* duet, "Go, quickly bring the maid," is amusing and dramatic, and Mr. George Honey here displays undoubted powers as a vocal comedian. The following scene, when Don Pedro wishes Elvira, whom he believes to be the peasant, to assume the crown, is artistically worked out, and affords Miss Pyne excellent opportunity both for histrionic and vocal display. The *finale* is again full of animation, and the various incidents are embodied in the music with much felicity.

The ballad for Miss Susan Pyne, with which the third act opens, "Love is a naughty boy," is a mere trifle, but archly given by the fair vocalist, who is making, both as singer and actress, steady progress. The duet between Donna Carmen and Don Florio, "The Queen my presence does require," is imbued with real comic spirit, and is given with admirable spirit by Miss Susan Pyne and Mr. George Honey. The recitative and air for the Queen, "Oh! happy, joyous day," is another *bravura* for Miss Louisa Pyne, which even more than what precedes it exhibits her astonishing facility in the execution of the most difficult passages. The applause at the termination on the first night was uproarious, and shame alone prevented the audience from insisting on a repetition. Of the ballads, "Twas rank and fame," for Manuel, and "Hail, hail, methinks I hear," for Don Pedro, we have little to say. They are both of the stereotyped pattern—soft and sentimental for the tenor, loud and obstreperous for the barytone. The encore generally awarded to the first is mainly due to Mr. Harrison's expressive singing. The last scene has some good points. The chorus, "Assembling all," might have suggested the opening scene of *Semiramide*, but Mr. Balfe steers clear of Rossini, and does not condescend to plagiarise. The accompanied recitative, "Grandees and nobles," was magnificently sung by Miss Louisa Pyne, who proved herself as great a mistress of the large style of vocalisation as of the *bravura* style.

The song in which Manuel declares himself King of Castille has little to recommend it. The *finale* ends with another display for Miss Louisa Pyne, including the florid *coda* belonging to the rondo from the *Etoile de Seville* already mentioned.

Of the execution in general we have to speak in the highest terms. Every artist is not only correct but excellent, and the band and chorus are irreproachable throughout. Such a performance generally of an opera in an English theatre we do not remember. On the first night there was not a hitch from first to last; all went smoothly, and even the carpenter and scene-shifters were as zealous and efficient in their duties as the King and Queen in theirs. To the principal singers we have already alluded in a cursory manner. Enough to add that Miss Louisa Pyne never made a more profound impression, never more uncontestedly proved her claim to rank with the most accomplished living singers. Mr. Harrison, too, achieved a new and legitimate success in the part of the Muleteer. Mr. Weiss had an ungracious character in the villain Don Pedro, but his fine voice and manly style served him in excellent stead.

To Mr. Honey we have paid our tribute. Miss Marian Prescott deserves a strong word for the weight and importance she confers upon so small a part as the silly duchess. In short, the complete and highly efficient representation of the *Rose of Castille* leads us to a strong belief that the establishment of an English opera is not far distant, and that the energy and vigour displayed in the Pyne and Harrison management alone have been wanting to accomplish so desirable an end.



## M. JULLIEN'S CONCERTS.

M. JULLIEN'S nineteenth season of winter concerts in London, and second at her Majesty's Theatre, was inaugurated yesterday week. The band, numerically the same as last year, has, to a certain extent, been remodelled. Almost all the soloists remain, but the body of stringed instruments is greatly strengthened, and some alterations have taken place in the disposition of the orchestra, which have effected a decided improvement in the conveyance of sound. Many consider M. Jullien's band the best he has conducted for many years. The re-engagement of Madlle. Jetty Treffz, one of the most popular artists whom M. Jullien ever introduced into this country, and one of the best suited, by simplicity of style and charm of expression, to please his vast audiences, has afforded universal satisfaction. "Astonishment subsides," (says a profound philosopher) "sooner than gratification;" and bravura singing is too refined or too elaborate to find favour in the ears of those who constantly patronise these entertainments. We are, therefore, assured that no singer better suited for the purpose could have been selected than Madlle. Jetty Treffz. Moreover, the fair "*Liedersängerin*" had not appeared in London since 1852, so that to the other charms of her singing was added that of novelty. The hearty reception she encountered showed how delighted the public was to welcome her again.

The first piece, Rossini's overture to *Semiramide*, at once tested the qualities of the band, and extorted a unanimous verdict of approval. The horns in the *andante* were perfectly in tune and beautifully mellow in tone; the strings and the rest came out superbly in the *allegro*, while the "*crescendos*," and solos for wood instruments were played to admiration, and applauded to the echo. The whole performance was brilliant and effective. About the band there could now be only one opinion. Mr. Willy officiated as principal first fiddle, and, as everybody who knows anything of the matter will at once acknowledge, a more accomplished *chef-d'attaque* could not be found. Mr. Hughes, who achieved so eminent a success last season on the ophicleide, was at his post, and delighted the audience more than ever during the evening in his solos, by the lovely quality of his tone. There were also—but why need we specify such eminent players as C. Harper and Jarrett (horns), Cioffi and Winterbottom (trombones), T. Harper (trumpet), Howell (double-bass), Collins and Horatio Chipp (violincellos), Collinet (pipe), Pratten (flute), Lavigne (oboe), De Folly (piccolo), Lazarus (clarinet), Hardy (bassoon), Carrodus, Goffrie, Watkins, &c., &c. (fiddles), when everybody is aware that M. Jullien's band is invariably notorious for completeness in every department? We may remark here that the orchestral platform was placed as it was last year, and as a corollary, that the decorations were precisely as before, with the reservation that the lighting was much better.

We cite the whole programme, according to custom, as a specimen of the kind of entertainment which has been given every evening during the week, with slight modifications:—

## PART I.

Overture, " <i>Semiramide</i> "	...	Rossini.
Valses Sentimentales (1st set), " <i>Constance</i> " (first time)	...	Jullien.
Andante con Moto, from the " <i>Italian Symphony</i> "	...	Mendelssohn.
Aria, " <i>Vedrai carino</i> " ( <i>Don Juan</i> )	Madlle. Jetty Treffz	Mozart.
Polka-Mazurka (first time)	...	Jullien.
Allegro and Storm, from the " <i>Pastoral Symphony</i> "	...	Beethoven.
Solo (Trumpet), " <i>The soldier tired</i> ," Mr. T. Harper	...	Dr. Arne.
Quadrille, " <i>The English</i> "	...	Jullien.

## PART II.

Selection from Mozart's <i>Don Juan</i> (first time)	...	Jullien.
German Lied, " <i>The Young Recruit</i> ," Madlle. Jetty Treffz	...	Kücken.
Valse Sentimentales (2nd set), " <i>Les Soupirs</i> "	...	Jullien.
Fantasia (Flute), " <i>Marie Stuart</i> ," Mr. R. S. Pratten	...	Pratten.
Galop, " <i>Pélessier</i> "	...	D'Albert.

Our review of the performances must be brief. We have alluded to the *Semiramide* overture, which was never played with greater *point*, or with greater evidence of anxiety to realise all the intentions of the composer.

The first set of *Valses Sentimentales* is in M. Jullien's happiest vein, and fully bears out the assertion of a morning contemporary, that he is still, as he has long been, "chosen minstrel of Terpsichore." The title of "*Constance*" is affixed on account of the *vals* being founded on the well-known ballad of Mr. Linley. The performance brought to light the talent of a new "*cornet-à-pistons*"—Mr. Phillips, from the Guards—of whom it is enough to say that he promises to be a worthy successor to Herr Koenig.

The symphonic movements from Mendelssohn and Beethoven were played to perfection, and caused a general regret that one of them had not been given entire, instead of fragments of both. M. Jullien persists in calling Mendelssohn's *andante* "*Pilgrim's March*"—although it has to do with neither "*march*" nor "*pilgrims*." He has added, moreover, "*contemplation and prayer*"—although no "*prayer*" was contemplated by the composer. If he wishes to attract attention by strange nomenclatures, we can recommend him one or two still more striking—for example, "*Johnson's Dictionary*," or "*Seneca in the Bath*." With regard to Beethoven, we have said over and over again that the *scherzo*, storm, and *finale* should be inseparable. The progression to the dominant is only a bridge to pass from the storm to the last movement, which is ushered in by the song of the shepherd, after the raging of the elements has subsided. To leave off in such a place is absurd. *Verbum non satis*—

Madlle. Jetty Treffz was enthusiastically welcomed, as we have hinted, and warbled both her songs with that unaffected simplicity of style which has so completely endeared her to M. Jullien's patrons. She was unanimously encored in both, and sang in place of them "*Home, sweet home*" (in English), and the memorable "*Trab, trab*," to which Herr Kücken, *Kapellmeister* to his Stuttgartian Majesty, owes his reputation in England. This last was in answer to a vociferous demand on the part of the audience, who had not forgotten the little sparkling song that so often delighted them of yore. Madlle. Treffz is precisely the singer for these concerts, and, indeed, for the peculiar duties they involve is worth all the *bravura* singers that ever were heard.

The new "*Polka-Mazurka*" of M. Jullien is full of genuine character, ingeniously written, orchestrally effective, and, beyond all, "*dansant*." It bids fair to rival in popularity his most popular productions. Mr. T. Harper's trumpet solo was a marvellous display of command over the most difficult of instruments. It was unmercifully encored. Mr. Pratten's fine performance on the flute—though interrupted for a time by various groups of "*humourists*," who had vainly attempted to get up a "*row*" during the evening (always the case on Jullien's opening night), and some of whom were happily carried off by the police—was equally admired. In the "*English Quadrille*," and the "*Selection*" from *Don Giovanni*, some of the ablest soloists in the band were heard to the highest advantage; and in the second set of "*Valses Sentimentales*" ("*Les Soupirs*") the talent of Mr. Phillips on the cornet was again most satisfactorily displayed.

Between the parts, "*God save the Queen*" and "*Rule Britannia*" were performed. On the whole M. Jullien never began the season more auspiciously.

OPERA BUFFA, ST. JAMES'S THEATRE.—On Tuesday next, this fashionable and elegant theatre will inaugurate a short season of Italian comic opera, introducing a decided novelty in this country, in the person of the veritable Neapolitan Pulcinella in his mask. The artists are also new to us, and the *répertoire* for the most part unknown to the English musical public. Report speaks highly of the opera to be performed on the opening night, and of the powers of the singers. The theatre has been entirely renovated for these performances. The following are the names of the principal artists who will appear on the opening night:—Madlle. Amalia Fumagalli, soprano; Sig. Dordoni, tenor; Sig. Columbo, barytone; Sig. Castelli, bass; Sig. Galli, buffo; and Sig. Carrioni, buffo (*Napolitano, in maschera*). Subsequently other artists will appear, among whom we may mention: Madlle. Tancioni and Madlle. Dottini, soprani; Madlle. Tamburini, contralto; Sig. Giorgetti, tenor; Signors De Giorgi and Ferrario, baritones; and Sig. Ciampi, buffo.



## THE CANTERBURY MUSICAL UNION.

A SOCIETY with the above title has been established under the patronage of the Mayor and Dean of Canterbury. The following are the names of the committee:—Messrs. Harman, Longhurst, G. Pilcher, Manning, Warman, C. Lyon, Rofe, and T. Goulden. The active officers are as subjoined:—Leader, Mr. C. Lyon; organist, Mr. T. Goulden; conductor, Mr. Longhurst; treasurer, Mr. Harman; and librarian, Mr. Manning.

The society is established for the practice and performance of choral music, and is composed of professional and amateur members, the committee for conducting its affairs being elected in equal proportions. The society already numbers upwards of seventy members, who meet for practice weekly. It is contemplated that not less than four public performances will be given each year. Each concert will be preceded by one or more full rehearsal. The first performance will take place in November, with Handel's *Judas Maccabæus*.

The rules of the Canterbury Musical Union (established July, 1857) are as underneath:—

- 1.—That this society be called "The Canterbury Musical Union."
- 2.—That the subscription for all members shall be one shilling a quarter, payable in advance. The choristers of the cathedral to be considered members free of payment. 3.—That subscribers of five shillings yearly shall have admission to the public concerts and full rehearsals. A subscription of seven shillings and sixpence to entitle the subscriber to a double admission. Annual subscribers of half-a-guinea to have admission to the reserved seats; one guinea to entitle the subscriber to three reserved seats. 4.—That a conductor, leader, organist, librarian, treasurer, and secretary, be elected at the annual general meeting of the society. Each of these officers to appoint his deputy or assistant. 5.—That a committee of nine (four being amateurs), to include the treasurer and secretary, be elected at the annual general meeting (five to form a quorum). The committee to have power to fill up any vacancy in their number, or any office that may become vacant, during the year. 6.—That the committee be empowered to conduct the affairs of the society in all matters, with the exception of giving public concerts, which shall be decided upon by a special general meeting of the members. 7.—That no expenses shall be incurred by the committee unless a guarantee be in the hands of the treasurer equal to the liquidation thereof. 8.—That the name of any candidate for membership shall be submitted to the committee, and the committee to have the power of election. The secretary to address to every member, on his or her election, a circular with a copy of the rules. 9.—That the profits, or residue of cash in the hands of the treasurer, shall be yearly divided in the following proportions:—one-half to be appropriated equally among the professional members; one-fourth to be expended as the committee may think fit; and the remaining fourth devoted as a reserved fund. 10.—That no resident member of the profession, not being a member of the society, shall be engaged for any performance. 11.—That the members meet for practice every Thursday evening, in Mr. Lyon's music room, in St. Margaret's-street. The names of all members to be called at a quarter before nine o'clock precisely; any member then absent to be fined one penny; if absent during the entire evening to be fined twopence (such fines to be paid at the ensuing meeting). Any member neglecting to attend the meetings for four successive weeks, without sufficient explanation to the committee, to be excluded from the society. Professional members to be excused attendance on the first and third Thursdays in each month, except when having received a special notice to the contrary. 12.—That any member having borrowed a book or part shall return it to the librarian, or his deputy, in time for use at the ensuing meeting, or be fined twopence. 13.—That any person who shall join the society after it has been established twelve months shall pay, as an entrance fee, such sum as shall be equivalent to his or her share of the society's accumulated stock and fund; and that on the withdrawal of a member he shall be entitled to sell his share (for the estimated value thereof by the committee) to the next member joining; or, in case of death, the nominee of the deceased member be entitled to the same privilege.

The more of such societies the merrier. We have much pleasure in introducing the Canterbury Musical Union to our readers, and have little doubt that, if well conducted, it will advance the progress of music in the hop-counties.

VIENNA.—A new dance has been just brought out, under the name of the Reichs Quadrille, and is composed of six figures—German, Hungarian, Polish, Italian, Tyrolean, and Viennese.

## DEATH OF MR. MACKAY,

THE "BAILIE NICOL JARVIE" OF SIR WALTER SCOTT.

THE public will learn with regret the death of Mr. Mackay, the only great Scottish actor, which took place about noon on Monday, at his residence in Edinburgh. Mr. Mackay was in his 71st year, having been born in the High-street of Edinburgh, in October, 1787. He left that city for Glasgow when only nine years of age; but long afterwards, when a claim was set up for him as a genuine son of St. Mungo, he hastened to refute the calumny, making affidavit before a justice of the peace that he was "a real Edinburgh gutter bluid." He finally returned to his native city about the end of 1818, and took the leading Scotch parts in the series of plays from the Waverley Novels, on which his fame chiefly rests. Some years ago, when fulfilling an engagement at the Adelphi Theatre, he had a shock of paralysis, and from that time till his lamented decease, though still able to go about, he could not trust himself again upon the stage.

It was in the impersonation of the characters of Sir Walter Scott that Mr. Mackay chiefly excelled; and the opinion of Sir Walter of him in these is, perhaps, the greatest tribute that could be paid to his talent. Speaking of his performance of Bailie Nicol Jarvie, in *Rob Roy*, he said: "One would think the part made for him, and him for the part." Some two or three years afterwards, on Mr. Mackay's visit to London, we find the author of *Waverley* writing to Mrs. Joanna Baillie, regarding his appearance in *Rob Roy*. "He is completely the personage of the drama—the purse-proud, consequential magistrate, humane and irritable in the same moment, and the true Scotsman in every turn of thought and action. In short, I never saw a part better sustained." "The English," he also wrote to Lord Montagu, "will not enjoy it, for it is not broad enough or sufficiently caricatured for their apprehensions, but to a Scotsman it is inimitable." And again, as to his friend Terry, Scott wrote, "The man who played the Bailie made a piece of acting equal to whatever has been seen in the profession. For my own part, I was actually electrified by the truth, spirit, and humour he threw into the part: it was the living Nicol Jarvie; conceited, pragmatical, cautious, generous, proud of his connection with *Rob Roy*, frightened for him at the same time, and yet extremely desirous to interfere with him as an adviser. The tone in which he seemed to give him up for a lost man, after having provoked him into some burst of Highland violence, 'Ah! Rab! Rab!' was quite inimitable. I do assure you I never saw a thing better played."

The opinion of Sir Walter, however, was not confined merely to private life. On the night of February 23, 1827, Sir Walter avowed the authorship of the Waverley Novels. The occasion was the festival of the Edinburgh Dramatic Fund; and after the memorable admission, he craved a bumper in the following terms:—

"I would fain dedicate a bumper to the health of one who has represented several of those characters of which I had endeavored to give the skeleton with a truth and liveliness for which I may well be grateful: I beg leave to propose the health of my friend, Bailie Nicol Jarvie; and I am sure that when the author of *Waverley* and *Rob Roy* drinks to Nicol Jarvie, it will be received with the just applause to which that gentleman has always been accustomed—nay, that you will take care that on the present occasion it shall be PRO-DI-GI-OS!"

"Mr. Mackay.—My conscience! My worthy father, the deacon, could never have believed that his son would have sic a compliment paid to him by the Great Unknown!"

"Sir Walter Scott.—The small Unknown now, Mr. Bailie." Amidst the affliction and distress of his after years, Sir Walter Scott, says his biographer, derived pleasure from his own creations, as reflected in the acting of Mr. Mackay. "He dwelt with extreme delight," writes a visitor to Abbotsford at the time, "upon Mackay's performance of the Bailie and Dominie Sampson, and appeared to taste them with all the fresh and disinterested enjoyment of a common spectator."

In private life Mr. Mackay was highly esteemed by a numerous circle. He had a fund of queer stories, which he used to narrate with such humour as made him a treasured guest.

In his death Scotland has lost her greatest, if not our only national actor, on for no one of his successors in the same parts has his mantle fallen. His acting was the true and living expression of Scottish life and character, blending its dry, caustic humour, and heart-moving pathos with the skill of a master. He was rich in the homely phrase of native dialect, which in its Doric purity had quite a charm as it fell from his lips. Mr. Mackay has left two sons, one of whom has adopted his father's profession.—*Edinburgh Paper.*

**RÉUNION DES ARTS.**—The third *soirée* of the winter season took place on Wednesday. Madlle. Maria de Villar, Miss van Noorden, and Herr Richard Dieck, were the vocalists, and Mr. Charles Salaman and Herr Carl Deichman, instrumentalists. The most successful vocal *morceaux* were a duet, "Au clair de la lune," by Miss Lonisa van Noorden and Herr Richard Dieck, encored; Meyerbeer's song, "The monk," by Herr Richard Dieck; two German songs, by Madlle. Maria de Villar. The sonata, in A major, by Beethoven, for piano and violin, by Messrs. Charles Salaman and Deichman, was a highly effective performance. Mr. Charles Salaman also played a composition of his own. The next *soirée* is announced for November 18th.

**DR. MARK AND HIS FORTY LITTLE MEN.**—This gentleman, with his forty little *artistes*, gave the first of a series of concerts in the Trades' Hall last night. The programme included a selection of popular songs, choruses, quadrilles, marches, etc. The precision and musical skill displayed by these boys would do credit to some of our best orchestras. Parents, teachers, and moral reformers may all learn a lesson at Dr. Mark's concerts, and we have not seen an entertainment for a long time better deserving of patronage and support. Parents anxious to show their children something really amusing and instructive, should take them to see Dr. Mark and his little men; they will see and hear sufficient to keep them in active conversation for a month. The hall, notwithstanding the unfavourable weather, was crowded to the door.—*Glasgow Paper.*

**MR. W. T. WRIGHTON**, a ballad-singer of repute, announces a ballad concert, at the Hanover-square Rooms, on Wednesday evening next. He will be assisted by a Youthful "Musical Prodigy"—Joseph Hine—blind from infancy, who will display his varied acquirements on the violin, tibia, and organ.

**MADLLE. NAU.**—We borrow the following from a musical journal:—Our musical readers will learn with regret that this eminent *artiste* has entirely lost her voice. When Madlle. Nau was on her last professional tour in England, during the summer of last year, she was attacked with a sudden hoarseness while upon the stage at Sheffield, and it was only by very great exertion that she was enabled to complete the *role* that she was then impersonating. At the conclusion of the opera, however, she was so completely prostrated that it became necessary to summon medical aid. Dr. Jackson, of Sheffield, at once pronounced the attack to be of so severe a nature, that immediate retirement from the duties of her profession would be necessary, otherwise she would endanger her voice for ever. The situation of Madlle. Nau became one of a most trying description—if she did not complete her engagement, it became necessary to close the theatre, and thus throw a large number of persons out of employ; and, on the other hand, if she ventured an *appearance*, she risked the loss of her voice for ever. On the following evening, by great exertion, she succeeded in getting through the *role* of Elvira, in the *Puritani*. This, unhappily, proved her final essay, and notwithstanding an entire repose of nearly twelve months, and the assistance of nearly all the eminent physicians of London and Paris, she has irretrievably lost all the upper register of her voice—incapacitating her from ever appearing again in public. The lyric stage has thus lost one of its luminaries. She is at present passing a short time at Tours for the benefit of her health.—*Galvani's Messenger.*

**THE AMERICAN BROADWOODS.**—We cannot resist the temptation to quote one of the *pleasing* incidents in these dark times, which has already found extensive circulation and been read with a thrill of new confidence in human nature. Messrs. Chickering and Sons, the extensive pianoforte makers, employ about three hundred mechanics and many labourers, and have

a large pay-roll to meet, of course, each week. Saturday before last, in consequence of the non-arrival of remittances here from all parts of the country, and with business paper maturing which required all their available funds, this perfectly solvent firm were unable to pay off their hands. The workmen met, and without a dissenting voice, passed resolutions expressive of sympathy and confidence in their employers, and of their ability and willingness to wait till better times, and even tendering them a loan of six or eight thousand dollars out of their own earnings. That was noble, and speaks volumes in praise of the relation that has existed between employers and employed, a relation alike honourable to both parties.—*Dwight's Journal of Music, Boston.*

**CURIOS BRASS VIOLIN.**—We had the other day a curious relic of antiquity exhibited to us by Mr. Frederick Gill, of East Retford, in the shape of a brass violin—all brass excepting the strings, screws and bridge, and the finger-board, which is copper. As far as the history is known, it is somewhat curious. On the 12th of April, 1782, Admiral Rodney defeated the French going to attack Jamaica, took ten ships of the line, and sent the French Admiral, the Count de Grasse, to England. It was in one of these captured vessels that the fiddle was found and brought to England, and soon found its way into the possession of Dr. Bird, a singular character, residing at West Stockwith. At his death it was purchased by Mr. Saxby, of Retford, who kept it for some time, when it was purchased by the late John Holmes, Esq., F.S.A., also of Retford. At the sale of the books, carriages, and curiosities of this respected antiquary, on the 18th of October and eight following days, in 1841, this violin was sold amongst the rest, and found its way to its present possessor.—*Nottingham Journal.*

**EDINBURGH, 4th Nov.**—(From a Correspondent).—The first concert of the season took place on Monday last, in the Queen-street Hall, the performers being Madame Gassier, Mr. Sims Reeves, and party. The concert was styled an "opera recital," a species of entertainment designed, I presume, to entice *strict* persons, who would not venture inside a theatre. Whether these "recitals" are attractive to such persons or not, they certainly are not calculated to satisfy others, who are accustomed to enjoy regular operatic performances, since much of the music performed does not bear transference to a concert-room, where, being deprived of the necessary action and stage accessories, it falls flatly on the ears of the audience. The operas "recited" from were *The Bohemian Girl*, *La Sonnambula*, and *Il Trovatore*—(oh! for something new!) Except by the chorus, Balfe's music had little justice done to it. Signor Pierini was not at his ease in "The heart bowed down"—this rather heavy ballad being quite unsuited to his style, and lying too high for his voice. Madame Borchardt was hardly more successful in "I dream't that I dwelt." She was far more at home and effective in "Come with the gipsy's bride." Mr. Sims Reeves was tumultuously encored in "Then you'll remember me," and sang "My pretty Jane"—I suppose as being peculiarly appropriate in a recital from *The Bohemian Girl*. It is really high time that "My pretty Jane" had a little rest, and some worthier damsel were found to meet Mr. Sims Reeves "in the evening." His other pieces were "D'un pensiero," from *La Sonnambula*, and the "Miserère" from *Il Trovatore*, both of which were encored. (Oh! these encores!) In the latter he produced a great sensation, by the energy and pathos which he threw into "Ah! che la morte." Some approximation was made to the stage effect of this by Mr. Sims Reeves and the chorus being stationed in a side-room (from which, by the way, there issued, at times, an *obligato* accompaniment with a strong resemblance to the *drawing of corks*, the effect of which was at least novel if it was not refreshing). Mad. Gassier, as usual, delighted all hearers; besides taking part in the two last-mentioned pieces, she sang two solos. The first was "Tacea la notte," from *Il Trovatore*, the cabaletta, "Di tale amor," being encored. The second was called "Fantasia for the voice on Irish airs," arranged by Benedict, which consisted simply of a verse of "The last Rose of Summer," and one of "The Minstrel Boy," the latter being repeated with a



brilliant variation (without words). As a vehicle for display it served its purpose, and was encored; but these vocal fireworks are, I think, questionable. It only remains to record that Sig. Pierini retrieved his laurels by a very effective rendering of the declamatory solo which forms the first scene of *Il Trovatore*; that M. Borchardt, not without opposition, received an encore in "Il balen;" and Mr. George Perren, in his only song, "Ah! si ben mio," achieved a genuine success. Signor Stanzieri was the accompanist.—H. [We have been compelled, for want of space, to abridge the letter of our correspondent.—Ed. M. W.]

BRIGHTON.—The Music Hall, or, as it was styled, "the Gaff," at the back of the Globe Inn, Edward-street, has been totally destroyed by fire. The interior fittings, being chiefly composed of wood, have been entirely consumed, and the blackened remains of the outer wall are all that remain of the building. Four years ago it was destroyed in the same manner; it was then rebuilt, but now we are informed that its destruction is complete, and that it will not again be resuscitated. The place was not insured, and the loss, including the properties of the performers, is said to be about £1,300. The origin of the fire is unknown, but considering the construction of the building, and the smoking habits of its habitués, its annihilation cannot be a matter of surprise. The performances on Monday evening terminated between eleven and twelve o'clock, and a man was sent round at half-past twelve, who found it all right. About half-past three the place was discovered to be on fire by a policeman, who gave the alarm, and sent to the Hall for assistance. The hose was brought and played on the flames, and every exertion was made to save the property, but without avail. The loss will fall on Mr. Wood, of Lewes, and the landlord, Mr. Burton.—*Brighton Gazette*.

LEEDS.—(From a Correspondent).—At the Music Hall, on Saturday last, an excellent concert was given by the Recreation Society, who had engaged the touring party provided by Miss Dolby, consisting of the fair *contralto* herself, Miss Amy Dolby, M. Sainton, and the London Vocal Union, comprising Miss Marian Moss, Messrs. Foster, Wilbye Cooper, Montem Smith, and Wynn. The programme, which seems a stereotyped one, was gone through effectively, each of the soloists receiving an *encore*, and the Vocal Union being similarly complimented in Horsley's glee "By Celia's arbour." Mr. Spark played a piano-forte *fantasia* on airs from *Trovatore*, composed by himself, which being redemanded, Mr. Spark played a movement from Mozart's Symphony in E flat. Miss Lucy Escott, Mr. Henry Haigh and party have been performing English operas at the Princess's Theatre with considerable success. Mrs. Wood (formerly Miss Paton) introduced four of her pupils to a Leeds audience, on Wednesday night, at the Music Hall. There was a full attendance, and the young ladies (Misses Dobson, Hirst, Richardson and Pelling) succeeded very well. There were only four English pieces in the programme. Nevertheless, it is far better for ladies to sing English well than Italian badly.

LEIPZIG.—The first Gewandhaus Concert took place on the 4th October, the pianist Hans Bülow performing, with all his well-known skill, Beethoven's E flat major concerto and a rhapsody by Liszt. A fair singer, Madlle. Ida Krüger from Schwerin, was evidently a mere beginner, and has, perhaps, appeared in public too soon. The concert was brought to a close by Beethoven's *Eroica*, with Rietz as conductor. At the second concert, Herr Laub played Beethoven's violin concerto admirably; the *fantasia* by Ernst was, however, rewarded with a far greater amount of applause than the really artistic performance of the concerto. [Alas! is this the case with the concert-going public of Leipzig!] A new work by L. Ehlert, a "Hafis Overture," produced a good impression. On this occasion, Madlle. Ida Krüger, having made a better selection (arias from *Figaro* and *Lieder* by Mendelssohn, Schumann, and F. Schubert), pleased better than at the first concert. At the third concert, on the 22nd October, a new symphony (No. VI. in G minor) by Niels von Gade (manuscript), and two overtures, one by C. Reinecke, to *Dame Kobold*, and one by R. Schumann, to *Genovefa*, were performed. Herr L. Brassin played, with great applause, Moscheles' G minor concerto, Chopin's *Berceuse*, and an original rhapsody. Madlle. Jenny Meyer, of Berlin, sang an

air with *obligato* violin accompaniment by J. S. Bach, and—the first scene of Bellini's *Romeo*. Jenny Lind and Rubinstein are staying here for the present.

COLOGNE.—The first three Gesellschafts-Concerts will take place on the 17th November, the 1st December, and the 22nd December. The first performance of chamber music, in the Hotel Disch, on the 27th October, included a very simple but most charming violin quartet in E flat major, by J. Haydn, and F. Mendelssohn Bartholdy's No. 12, in E flat major, executed by Herren Grunwald, Derokum, Peters, and B. Breuer. Herr E. Franck, musical director, played Beethoven's pianoforte trio in D major, Op. 70, No. 1, and, likewise, delighted us by his admirable rendering of a new and original pianoforte composition, a sonata in E minor—*Allegro, Scherzo, and Andante con Variazioni*—which was greatly applauded. The *scherzo* especially is very original, and the continually changing variations form a most delicately perfumed and artistically constituted bouquet. According to report, Herr Max Brusch will shortly give a *soirée*, at which several vocal compositions for solos and chorus, a pianoforte trio, and several smaller pianoforte pieces of his own composition, will be performed.

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